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put on paper or canvas a drawing from the life with accuracy yet style, giving to the living or the dead object the exactitude of the academical master, yet investing this "truth to nature" with preciousness without a resort to the usual sensational tricks. Cox has known how to handle black and white in such a way as to satisfy the fastidious, although it would be wrong not to acknowledge that many of the younger artists consider his careful, conscientious drawing in the light of unnecessary slavery to methods outworn. For those, however, who are not greatly persuaded of the safety of many of the shortcuts to mastership advocated by brilliant expounders of modern ways it is difficult not to admire the preliminary studies that Mr. Cox will often exhibit along with a mural when he is able to show such work before it goes to the appointed place. They have style and they are beautiful; they are the work of a master.

It may be said, however, that as a colorist he is not so great as he is a draughtsman; his higher talent lies in black and white. This quality comes out in a certain leaning toward sculpture which he has gratified in the statue called "Greek Science" in the museum of the Brooklyn Institute where he has revealed his sensitiveness to the line in a work in the round.

"Plenty" is a gift by Mr. Wm. T. Evans to the National Gallery at Washington and is a free replica

of the large decorative composition at Newark in the Essex County courthouse entitled "Beneficence of the Law." Plenty is a woman of opulent charms with children about her; all represent the abundance of Dame Nature. Plenty herself is a fine symbol of the gifts the land bestows on ungrateful man.

The "Light of Learning" is a decoration in the public library at Winona in Minnesota which was placed there as a memorial to Charlotte Prentiss Hayes by her husband. Mrs. Hayes was one of the founders of the library and for many years was active in the management of the library.

Learning occupies a throne with decorative canopy in the center of the lunette. She has as supporters two little winged boys. The genius on the left takes from Philosophy, the figure in profile, the Torch of Learning; the genius on the right extends the torch toward the outstretched hand of Poetry, the midmost figure of the group to the right. The other figures in the left-hand group are Geography and History; the others in the right-hand group are Romance and Painting. Symmetry is insisted upon by the disposal of all three groups. In the central the little geniuses have a similar gesture; in the other two groups the nearest figures, Geography and Painting, recline in very similar poses. The love of plastic, sculptural composition in the painter comes out very clearly in this imposing composition.

IRRITATING SUBWAYS

WE commend to the public the article by Mr. Howe on page 216, because it has more than a local bearing. It is printed in the interest of the nation. For other cities of the country have or will have subways and should heed the suggestions in Mr. Howe's article.

New York's subway system has done more to brutalize New York, and through it the nation, than any other agency, by all sorts of vulgarity, greed, hypocrisy—pushing, shoving, squeezing—sardining, swearing, hating, that it has engendered.

Whom can we strike for all this? A certain ubiquitous person called: The System.

At this late date it would be wasting words to spit fire against the scandalous overcrowding, the horrible canning of men and women, white and black, clean and unclean, non-odorous and evil-smelling, the trampling of children, the aged and infirm. We can only hope that the monstrous Moloch may become merciful enough to alleviate our suffering and lessen our disgrace.

To sustain the plea of Mr. Howe against the unfortunate mechanic who designed the childish decorations and sign-placing of the subways, and to alleviate the suffering of the public, we reiterate that we need in the subways:

More easily visible signs; more benches in the

stations; at the earliest possible time *automatic station-announcers* in every car: suppression of the irritating farce of the guards calling out the station names; the right to cross over at Seventy-second Street, or any other station, and take the downtown trains free of charge, in case we are taken beyond our stations by our inability to get out of a car in time on account of the car going beyond the platform and our being prevented from going out by the bestial crowds at the rush hour, or because the guard then fails to call out the stations loud enough to be heard six feet away. Why should a poor man be compelled to pay an extra fare in order to ride back after having been taken beyond his station because of the mismanagement or insolence or stupidity of some of the employees of the Subway Company? It is grotesque!

These things can all easily be done if the Company will but make room in its heart for more of what Abraham Lincoln called: "Goodliness and love of our neighbor."

How long shall we New Yorkers and the long-suffering visitors from other cities be compelled to insult the Company, or humbly implore it—we are willing to do either or both—before we obtain surcease from the savagery that now renders the Subway odious?

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informing those who subscribe during the month that we have copies of the October and November issues on hand to supply a limited number of subscribers.